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Sonoro cristal: Pedro Soto de Rojas and the Eloquent Galatea

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Su boca dio, y sus ojos cuanto pudo
al sonoro cristal, al cristal mudo.
(Luis de Góngora, *Fábula de Polifemo y Galatea*, vv. 191–92)

1 *Palabras de cristal*¹

In the midst of the early twentieth-century reappraisal of Luis de Góngora's poetry a new generation responded to the Gongorist interplay between water, sound and silence, a feature of both of the *Fábula de Polifemo y Galatea* and the *Soledades*.² In the *Polifemo*, Acis sips from the fountain, its music an audible mirror image to the silent Galatea, as yet enjoyed only visually. Commentators have noted that Góngora's Galatea is conspicuously silent, even silenced, given her role in the Ovidian tale.³ This essay will explore the *Fábula de la Naya*, by Pedro Soto de Rojas, a poetic response to the Gongorist fable, which has a vocal female protagonist at its centre; a reimagined Galatea whose voice might be said to break through the crystalline surface of the fountain.

1 'Palabras de cristal y brisa oscura', see Federico García Lorca, 'Soledad insegura', in Federico García Lorca, *Obras VI, Prosa 2, Epistolario*, ed. Miguel García-Posada (Madrid: Ediciones Akal, 1994), 944.

2 On the recurrence of a rhetoric of silence in both the *Polifemo*, the *Soledades*, and Lorca's poem, see Javier Pérez Bazo, 'Las "Soledades" gongorinas de Rafael Alberti y Federico García Lorca, o la imitación ejemplar', *Criticón*, 74 (1998), 125–54 (p. 146).

3 In the Ovidian model Polyphemus is dependent on the narrative of Galatea to reach his listeners, his attempts at wooing relayed to the listener through her retelling of the ill-fated love triangle. 'I was lying far away / under the shelter of a rock in the arms of my Acis, / but I heard what he sang and still remember it' (see Ovid, *Metamorphoses*, XII, 724–897). As Alexander A. Parker pointed out, 'Góngora departs from Ovid in not putting the story into Galatea's mouth; he cannot therefore repeat the tears with which Ovid makes her tell it' (see *Polyphemus and Galatea, A Study in the Interpretation of a Baroque Poem* [Edinburgh: Edinburgh U. P., 1977], 55). Paul Julian Smith commented upon the 'emptiness' of Galatea, and classified the lovers as 'all surface, all text', in *The Body Hispanic: Gender and Sexuality in Spanish and Spanish American Literature* (Oxford: Clarendon, 1989), 52 and 67 respectively.

Soto's reply to Góngora, and to a heritage of amorous lyric that predates Góngora, is to present the Polyphemic lament, not merely voiced, but indeed painfully experienced by a female narrator. The fable appears in the collection which has been described as Soto de Rojas' Baroque *canzoniere*, the *Desengaño de amor en rimas*, first published in 1623.⁴

Soto's collection also contains five eclogues, which might be said to facilitate the attainment of the *desengaño* promised by the title, by providing a fictional environment which helps drive the overall narrative towards the eschewal of sensual love.⁵ However, within Soto's *Fábula*, the bleak vitality and fragile eloquence with which the naiad is invested represents a note of dissonance which works against this overall movement towards closure and containment. In a prose eulogy which precedes the collection, Lope de Vega refers to a twelve year gap between its writing and publication, allowing us to conclude that a version had already been produced by 1611.⁶ The collection contains poems which both predate and postdate the appearance of the major Gongorist texts, inhabiting a particular moment in which recent poetic styles and paradigms seem to recede into the distance, and coinciding with the emergence in print of the innumerable commentaries and defences generated by the literary polemic.

Amongst his contemporaries Soto's poetry was deemed worthy of praise, though rarely, as Antonio Gallego Morell noted, worthy of attack; he proposes that attacks were reserved for the figureheads of *culteranismo*: 'Soto es, como otros, un poeta destinado al pronto olvido; Góngora pesa tanto que absorbe cuanto de sus maneras se escapa a la lírica, a la oratoria

4 Many of the major studies of Soto's collection in recent years have considered the text's adherence to a Petrarchan itinerary. See Antonio Prieto, 'El *Desengaño de amor en rimas* de Soto de Rojas como cancionero petrarquista', *Serta Philologica F. Lázaro Carreter*, 2 (1983), 403–12. María del Pilar Palomo, while she acknowledges Soto's preservation of the Petrarchan structure, also notes 'un elemento plenamente barroco: la superposición a esta estructura de una recusación desengañada' (*La poesía de la edad de oro [barroco]* [Madrid: Taurus, 1987], 23–26 [p. 23]). Most recently, see the book-length study by Gregorio Cabello Porras, *Barroco y cancionero: 'El Desengaño de amor en rimas' de Pedro Soto de Rojas* (Málaga: Univ. de Málaga, 2004).

5 These eclogues also reveal the impact of Góngora, as Gregorio Cabello Porras has indicated in his analysis: 'Ya aquí la presencia de Góngora, y en concreto la del *Polifemo*, queda perfilada con nitidez' (Cabello Porras, *Barroco y cancionero*, 282).

6 'Elogio de Lope de Vega Carpio al Licenciado Pedro Soto de Rojas', in *Obras de Don Pedro Soto de Rojas*, ed. Antonio Gallego Morell (Madrid: Instituto de Filología Hispánica, 1950), 13–16 (p. 14). The poet himself also refers to the gap between composition and publication: 'Doze años ha señor Excelentísimo, que la mía cantó estos rudos sonecillos, y nueve que tengo privilegio para estamparlos. Conociéndolos culpados siempre los oculté' (7). All subsequent references to the *Desengaño de amor en rimas* are to this edition of Soto's works. Verse references are not provided in this edition and therefore page numbers will be given in the body of the text.

o al teatro'.⁷ Although Gallego Morell goes on to plot the waning of attention in Soto's work it is unclear why he detects an awareness of this ultimate destiny among his contemporaries, during the poet's lifetime. He alludes to an early critical tendency to respond differently to two perceived phases in the poet's career: 'Un Soto anterior al 1613, tierno, garcilasiano, de égloga, soneto y madrigal. Un Soto posterior a esa fecha, audaz, gongorino, de mitología y metáfora, en el aluvión de las octavas'.⁸ An examination of the small body of pre-1927 criticism supports Gallego Morell's proposed distinction. Soto's later, more markedly Gongorist tendencies were attacked; while his earlier work continued to win praise. Ángel del Arco proposed in 1909 that: 'siguió la buena escuela con su *Desengaño*, *Adonis* y los *Rayos*, mientras que el *Paraíso* surge como esa aberración poética, que presupone desde luego la gran amistad con el cordobés'.⁹ The reception of Soto was inextricably linked to the reception of Góngora, as Luis García Montero noted: 'La crítica académica le había dado a Soto un tratamiento muy parecido al de Góngora: respeto para su poesía fácil, garcilasista; crítica feroz contra sus oscuridades'.¹⁰

Aurora Egido has advised that an apparent bipartite distinction in Soto's literary output is not as clear-cut as earlier commentators might have us believe:

Es cierto que en Soto de Rojas se da una mayor intensidad de cultura poética y de hermetismo en la parte final de su obra, aunque muchas de las claves poéticas que conforman el *Paraíso* estuviesen ya presentes en el *Desengaño*.¹¹

Indeed, the tendency to draw a binary distinction within the poet's corpus naturally began to be replaced with more nuanced readings following the renewed interest in Góngora in the 1920s

On 17 October 1926, Federico García Lorca celebrated a conference in Soto de Rojas' honour in the Ateneo in Granada. .¹² At a separate event in

⁷ Antonio Gallego Morell, *Poesía española del primer siglo de oro* (Madrid: Ínsula, 1970), 157.

⁸ Gallego Morell, *Poesía española*, 182.

⁹ Ángel del Arco, 'Pedro Soto de Rojas', *Revista de Archivos, Bibliotecas y Museos*, 20 (1909), 241–46 (p. 242).

¹⁰ Luis García Montero, 'Soto de Rojas, el gongorismo y la generación de 1927', in *Al ave el vuelo: estudios sobre la obra de Soto de Rojas*, ed. Nicolás Marín (Granada: Univ. de Granada, 1984), 97–118 (p. 111).

¹¹ Aurora Egido, introduction to the facsimile edition of Pedro Soto de Rojas, *Desengaño de amor en rimas* (Málaga: Real Academia Española/Caja de Ahorros de Ronda, 1991), 7–83 (p. 15).

¹² This *Homenaje* focused primarily on Soto's *Paraíso cerrado para muchos, jardines abiertos para pocos*, with Lorca attempting to locate Soto's *esencia granadina*, and alluding to *el preciosismo granadino*.

October 1926, Lorca also read and commented upon an Eclogue and three madrigals from the *Desengaño*. Unfortunately the only account available of this event, reproduced in Lorca's *Obras completas*, does not specify which of Soto's poems, nor relate in any detail Lorca's comments.¹³ We do know that on this occasion Lorca read a fraction from an as yet unpublished poetic text by Gerardo Diego, the *Fábula de Equis y Zeda*.

Lorca's selection tacitly acknowledges the emergent poetic voice of Diego and this neglected Gongorist poet.. An unexpected recent discovery may soon cast fresh light on our understanding of Soto de Rojas' mythological compositions, and by extension, the early scholarly and creative response of a new generation of twentieth-century poets to both Luis de Góngora and his imitators. A transcription of a previously unpublished, and until recently, unknown Baroque mythological fable was recently found in Diego's archive by his daughter Elena, alongside an unpublished study by the young poet of said fable entitled 'Un poema manuscrito del siglo XVII de la biblioteca Menéndez Pelayo'. Rosa Navarro Durán has attributed the poem, now preserved only in this 1919 transcription, to Pedro Soto de Rojas.¹⁴ Diego adds the title 'Fábula de Alfeo y Aretusa' to his transcription.¹⁵ It appears that the young Diego recognized that the imitative poem he had encountered by chance was worthy of commentary and indeed could underpin a defence of Góngora, since Navarro Durán describes his analysis of the poem, as a 'vindicación de Góngora'.¹⁶ This emergent example of Diego's early scholarly endeavours further advances

Federico García Lorca, 'Homenaje a Soto de Rojas', in *Obras completas*, ed. Arturo del Hoyo, 2 vols (Madrid: Aguilar, 1977), I, 1056–63. A summary of the conference was also reproduced by Marie Laffranque, in 'Federico García Lorca: textes en prose tirés de l'oubli', *Bulletin Hispanique*, 55 (1953), 326–32. See also García Montero, 'Soto de Rojas', 97–118.

13 García Lorca, *Obras completas*, 1033. Luis García Montero has suggested that some factors point toward Eclogue III, since Lorca quoted from this poem at a later banquet. He also suggests that Lorca may have used Adolfo de Castro's anthology *Poetas líricos de los siglos XVI y XVII* which contains the third Eclogue as well as four madrigals.

14 For a summary of the circumstances surrounding the discovery of the manuscript by Gerardo Diego, and its donation to the Biblioteca Menéndez Pelayo, see Rosa Navarro Durán, 'Una joya única en engaste de oro', in *Cuaderno adrede. Para Elena Diego*, ed. Francisco Javier Díez de Revenga (Santander: Fundación Gerardo Diego, 2012), 57–62. This study anticipates some of the compelling evidence for Soto's authorship of the poem, which Navarro Durán will outline in full in her forthcoming edition. (Fundación Gerardo Diego, 2013). I am grateful to Professor Navarro Durán for her generosity in sharing these findings with me. Unfortunately her critical edition will not appear in time for me to include any details from the 'Fábula de Alfeo y Aretusa' in this analysis.

15 Cossío's study lists another lengthy Baroque treatment of the myth of Alpheus and Arethusa, by Colodrero de Villalobos. As Cossío notes, this poet rates his *Fábula* highly enough to include it in the title of his publication, *El Alfeo y otras obras en verso* (1639) (José María de Cossío, *Fábulas mitológicas en España* [Madrid: Espasa-Calpe, 1952]). Pedro Espinosa's *Fábula de Genil* is also said to draw upon the Ovidian tale.

16 Navarro Durán, 'Una joya única en engaste de oro', 57.

our understanding of Soto's place within the reevaluation of Góngora poetics which marks the early decades of the twentieth century, revealing clear thematic correspondences between Góngora's *Fábula de Polifemo y Galatea*, this 'new' poem, and Soto's early *Fábula de la Naya*. Soto's early compositions, in particular his *Fragmentos de Adonis* have already been acclaimed for their reframing of Gongorist sensuality; Isabel Torres observed that '[t]he bucolic poems of Soto's *Rimas* and his early mythological fable share a provocative alignment of illicit desire and poetic creation'.¹⁷ None the less, *Fábula de la Naya* has not been the subject of sustained critical engagement to date.

It had been suggested that amidst the female protagonists of Góngora's verse, the burlesque portrait of Tisbe might resonate more strongly with an *avant-garde* artist like Gerardo Diego:

Frente al lugar común del retrato de Galatea en el *Polifemo*, prefiere la renovación de los tópicos en el de *Tisbe*. Habría un paralelismo entre el Góngora culto de las composiciones serias (donde el artificio produce empalago) y el modernismo, así como entre sus obras burlescas y paródicas y la Vanguardia.¹⁸

Soto de Rojas, on the other hand, seems to have glimpsed the possibilities of the arresting female voices of the Ovidian *Metamorphoses*, dedicating poems to the tales of Arethusa, Myrrha and the unnamed Naiad of this early fable.

La dura voz, y la voz tierna: Oppositional Poetics

Accounting for the success of the *Fábula de Polifemo y Galatea*, Sofie Kluge recently classified the poem as 'un espejo fiel de la edad conflictiva que lo engendró, un ambiente cultural al que se adoptó, aparentemente, mejor que sus rivales contemporáneos'.¹⁹ Kluge's valorisation of the poetic forum of the fable goes beyond an understanding of verbal self-reflexivity as the major poetic theme, arguing that Góngora's fable triumphed because its dissonance was perfectly 'attuned' to a given historical moment. The Darwinian allusions to rivalry and conflict we find here are compatible with many twentieth-century approaches to the *Polifemo*, in which Sicily is imagined as an amphitheatre of contemporary poetics, a notion in keeping with the pastoral environment in which the fable unfolds. Leading theorists, including Wolfgang Iser, have cited Renaissance pastoral as

¹⁷ Isabel Torres, *The Polyphemus Complex. Rereading the Baroque Mythological Fable*, Special Monograph Issue, *BHS*, LXXXIII:2 (2006).

¹⁸ Carlos Peinado Elliot, 'Entre el Barroco y la Vanguardia', *Philologia Hispalensis*, 20 (2006), 175–204 (pp. 188–89).

¹⁹ Sofie Kluge, 'Un epilío barroco: *El Polifemo* y su género', in *Los géneros poéticos del Siglo de Oro: centros y periferias*, ed. Rodrigo Cacho and Anne Holloway (Woodbridge: Tamesis, forthcoming).

exemplary of the reception process, in its explicit privileging of the reader, and thematizing of the competitive nature of song: 'The referee represents the public before whom the contest takes place and who expect a definite outcome. He also represents the reader, who is likewise confronted by the game's agonistic reversals and successes, and who must ultimately resolve the clashes between all the different possibilities'.²⁰ Margaret Worsham Musgrove traced a long tradition of pastoral as the site of poetic debate and proposed that the *Polifemo* represents 'a survival of the relationship between pastoral poetry and stylistic controversy'.²¹ More recently Isabel Torres noted that Góngora chooses to 'dissect and defend his new poetry in a pastoral environment'.²²

Wagschal, describing the disruptive effect of the actions of Polyphemus within the poem presents him as the embodiment of a new poetics, in keeping with a new worldview: 'It is a power which strikes in an instant like lightning, and devastates with the force of the gods; one which describes the new violent zeitgeist of the Baroque, and overcomes the harmony of the Renaissance'.²³ Friedman, like Wagschal, reads the Polyphemus as an example of an uncontrollable, monstrous Baroque worldview, clashing with the Renaissance harmonies embodied in the rival, Acis: 'Polifemo is monstrous, merciless, omnipotent, melancholy, and, one might say, out of tune. Góngora bases Polifemo's identity—and the poem's operating premise—on his inability to be contained'.²⁴ Kluge reminds us that early commentaries reveal the prevalence of this sensitivity to the poem's self-conscious nature:

Así, a partir del comentario de Pedro Díaz de Rivas (*Anotaciones al Polifemo*, publicadas en 1627), quien ya subrayó la correspondencia entre forma y contenido en la estrofa 7, el triunfo final de Polifemo, derrotado el joven hermoso por el gigante desproporcionado, se puede

20 See Wolfgang Iser, 'Renaissance Pastoralism as a Paradigm of Literary Fictionality', in *The Fictive and the Imaginary* (Baltimore: John Hopkins U. P., 1993), 22–86. (pp. 26–27).

21 Margaret Worsham Musgrove, 'Cyclopean Latin: Intertextual Readings in Dante's Eclogues and Góngora's *Polifemo and Galatea*', *Classical and Modern Literature: A Quarterly*, 18:2 (1998), 125–36 (p. 132). See also Trevor Dadson, 'Rewriting the Pastoral: Góngora's *Fábula de Polifemo y Galatea*' in *Rewriting Classical Mythology in the Hispanic Baroque*, ed. Isabel Torres (Woodbridge: Tamesis, 2006), pp. 38–54. and Pedro Ruiz Pérez, 'Égloga, silva, soledad', en *La égloga*, ed. Begoña López Bueno (Sevilla: Universidad de Sevilla, 2002), pp. 387–429.

22 Torres, *The Polyphemus Complex*, 19–20.

23 Steven Wagschal, '“Mas no cabrás alla”: Góngora's Early Modern Representation of the Modern Sublime', *Hispanic Review*, 70:2 (2002), 169–89 (p. 186). Wagschal develops these ideas further in his subsequent publication *The Literature of Jealousy in the Age of Cervantes* (Columbia and London: University of Missouri Press, 2007), pp. 136–187.

24 Edward H. Friedman, 'Realities and Poets: Góngora, Cervantes, and the Nature of Art', *Calíope*, 8:1 (2002), 55–68 (p. 64).

interpretar como una *vindicación* simbólica, ciertamente algo insistente u obstinada, de la poética monstruosa del poema.²⁵

Dámaso Alonso returned to Díaz de Rivas to explore the union between form and content to which Kluge alludes here:

Nota bien esta descripción del gigante, y verás cuán grande y apuesta es. En la cual, no solo la pintura de las cosas corresponde a la magnitud del gigante, sino las voces y el gran aliento y sonido de los versos, y aun todo el poema guarda este tenor, que parece que lo compuso un gigante.²⁶

However, whilst some modern commentators have focused upon the annihilating force of the Cyclops as if it marked an end point, this position has recently been countered by scholars like Rafael Bonilla Cerezo, among others:

Si contamos las versiones del *Polifemo* hasta el adiós de la Edad de Oro, nos daremos cuenta de que el número de textos escritos en el curso que va desde la segunda década del siglo XVII al último tercio de la Ilustración es casi igual al cosechado en los dos mil años que separan a Homero del poeta cordobés.²⁷

Within the poetic controversy which the texts provoke, the enamoured Polyphemus comes to serve a metonymical function, evoked to defend the defender of Góngora in a sonnet by D. Antonio de Paredes in praise of Pedro Díaz de Rivas' *Discursos apologéticos*:

Accentos de el Jayán, robustamente
en dulçuras de amor sienpre acordados,
passos del Peregrino nunca errados
los sueñas, mueves tú de gente en gente.²⁸

Whilst the roles of the male protagonists are clearly assigned within these early-modern and post-modern critical readings of the poem, however, the potential role of Galatea has been slightly overlooked. In the classical sources her importance as the first point of reception for the Cyclops' song, and the vehicle by which the voice of the singer might be relayed to a future readership, is more explicitly foregrounded. An early commentary on the Gongorist text, Andrés Cuesta's unfinished *Notas al Polifemo* notes that in

²⁵ Kluge, 'Un epilio barroco'.

²⁶ Dámaso Alonso, *Góngora y el 'Polifemo'*, 3 vols (Madrid: Gredos, 1985), III, 592.

²⁷ Rafael Bonilla Cerezo, 'Amante en durezas tierno: la *Fábula de Polifemo* de Antonio López de Vega', in *Los géneros poéticos del Siglo de Oro: centros y periferias*, ed. Rodrigo Cacho and Anne Holloway (forthcoming, Tamesis). By the same author, see also 'Cíclopes en un burdel peruano: la *Fábula de Polifemo* de Juan del Valle y Caviedes, *Lectura y Signo*, 5 (2010), 241–70.

²⁸ *Los 'Discursos apologéticos' de Pedro Díaz de Rivas/'El Antídoto' de Juan de Jáuregui*, ed. Eunice Joiner Gates (México D.F.: El Colegio de México, 1960), p. 34

Lucian's *Dialogue of the Sea Gods*, Galatea in fact defends the Polyphemus' musical abilities against the mockery of Doris:

Pero Luciano en los dialogos de los Dioses Marin introduce a Galatea, que procura dorar i compensar la fiereza de Polifemo con su musica, dice:

Polyphemus autom utalia ne dicem. esteña musicas
i luego;
fistula melius canera novi. quam sellus Cycoplam.²⁹

The relevant passage from the classical model which Cuesta references suggests that the nymph has internalized the central tenets of the Polyphemic song:

His wild and hairy appearance, as you call it, isn't ugly. It's manly.
And his eye goes very nicely with his forehead, and it sees just as well
as if it were two.

Still, though I am unrelieved white, I have got a lover even if it's only
Polyphemus. But not one of you has any shepherd or sailor or boatman
to admire her. Besides, Polyphemus is musical.³⁰

Galatea, as Cuesta points out, offsets the barbarism of the Cyclops with praise for his song, and although her protestations are undercut for comic effect by her companion Doris, Galatea is undeniably a participant in the aesthetic controversy; the flattery of the singer's attentions or the need to save face, motivating a defence of unconventional poetics.

Amongst the poets of the Generación de 27, Jorge Guillén, and most notably Alfonso Reyes, wrote of the importance of returning to the early commentaries on Góngora's texts.³¹ Gerardo Diego would also later include

29 See Billy Marshall Bufkin, 'A Preliminary Study of Andrés Cuesta's Commentary on Góngora's *Polifemo*', Unpublished Thesis (Texas Technological College, 1951), 60. This thesis transcribes Cuesta's *Notas al Polifemo* which are included in BN MS 3906, fols 282^r–403^v. For an account of Cuesta's other works, in particular his *Censura a las Lecciones solemnes de Pellicer*, also based on MS BN 3906, see José Maria Micó, 'Góngora en las guerras de sus comentaristas. Andrés Cuesta contra Pellicer', *El Crotalón. Anuario de Filología Española*, 2 (1985), 401–72. Micó includes a selection of the most revealing passages of the 'Notas al Polifemo', pp.451–468.

30 See Lucian, *Dialogue of the Sea Gods*, ed. and trans. M. D. Macleod, 8 vols (Cambridge, MA: Harvard U. P., 1961), VII, 179, 181.

31 Jorge Guillén, *Notas para una edición comentada de Góngora*, ed. Antonio Piedra and Juan Bravo (Valladolid: Univ. de Castilla la Mancha, 2002), 11. Alfonso Reyes, 'Necesidad de volver a los comentaristas,' first published *Revue Hispanique*, París, 1925, LXV. This essay was included in *Cuestiones gongorinas* (Madrid: Espasa-Calpe, 1927), pp. 233–241. 'el estudio de los comentarios publicados durante el siglo XVII nos parece de todo punto indispensable, en vista, no sólo de la dificultad sintáctica de Góngora, sino de su rara erudición.' (p.239)

ludic references to the proliferation of commentaries generated by the Gongorist polemic, inviting critics or ‘discipulos’ to give his own avant-garde fable the Salcedo Coronel treatment:

Si algún libro mío solicita un comentario o, cuando menos una explicación, es la *Fábula de Equis y Zeda*. Al poco tiempo de escribirla y a la vista de las indudables dificultades que suscitaba [...], sugerí a algunos amigos, entre los de mi edad y entre los más jóvenes que acababan de ser mis discípulos, que se atrevieran a un comentario estrofa a estrofa y aun verso a verso, al modo de los eruditos gongorinos en el siglo XVII. Por supuesto, yo les ayudaría.³²

Perhaps Diego was inspired to help his readers and potential disciples by the example of Soto de Rojas, whose self-authored *Apuntamientos* which accompany the *Desengaño* signpost his use of Classical texts as varied as Claudian’s *De raptu Proserpinae*, Homer’s *Iliad*, Virgil’s *Aeneid* and, of course, the dark Ovidian sensuality of the *Metamorphoses*. This guided reading undoubtedly gestures towards his desire for inclusion within the pantheon of contemporary classical authors. The *Fábula* may be read as a sylvan intersection in terms of seventeenth-century polemics, in which the role of the reader is prioritized through the explicit signposting of the *Apuntamientos*. Within these accompanying notes, Soto de Rojas lays bare his ambitious metapoetic agenda, which places the the *deidad*, Naya at the heart of his directed reading.³³

Con no tan dulce, y más sentido canto: The Song of Naya

In fact the reader must refer to Soto de Rojas’ annotations to ascertain the generic classification and the given title of the poem. The author affirms that the fable’s emotive impact and innovative charge is dependent upon a reversal of the pastoral order, upon Naya’s vulnerability, with the shepherd Fenixardo, a more conventionally lovelorn swain elsewhere in the collection, instead cast as the cruel and unattainable love-object:

En las diferencias de fábulas que hay, esta goza el primer lugar que es mitológica, porque debajo del deleite de cuento, numeros, y consonancias de los versos, trata accion natural, que es conformando los

32 Gerardo Diego, *Versos escogidos* (Madrid: Gredos, 1970), 67. The challenge was taken up by Gaspar Garrote Bernal, who explored the intertextual relationship between his *Fábula de Equis y Zeda* and Gabriel Bocángel’s *La lira de las musas*. See ‘Para la salcedocoronelización de la Fábula de Equis y Zeda’, *Dicenda. Cuadernos de Filología Hispánica*, 25 (2007), 83–103 (pp. 87–88).

33 Gregorio Cabello Porras has also noted the metapoetic implications of Soto’s poem. The delirious love which the Naiad expresses for Fenixardo endows Soto’s pastoral lyric persona with mythical status. See ‘Apolo y Dafne en el *Desengaño* de Pedro Soto de Rojas: de la eternidad del amor a la “defensa contra el rayo ardiente”’, *Edad de Oro*, 6 (1987), 19–34.

sujetos, ajustarse el amor a correspondencia, y tener dominio sobre las deidades, para rendirlas, vertiendo lagrimas, y postrarlas por el suelo a los pies de los pastores. (272)

Soto recovers the prominence of the female narrator from Ovid, but is keen to highlight his innovation in depicting a desiring, yet defeated female subject. The dedication sequence reveals that the anticipated effect of the song on the poem's patron is a disquieting one. Whilst 'ocio' remains the necessary state in which to receive the poem, the song's effect reveals that the post-Gongorist poet must stake a claim for an unsettling voice:

En el verás la clara luz del dia
Escurezarse de un eclipse infausto,
Elarse el fuego; arder la nieve fría. (129)

The imagery also anticipates the yielding of resistance associated with the unattainable deity, now aflame for a mortal. In the scene-setting introduction the harmony and continuity of natural cycles are dramatically ruptured, in descriptions which anticipate the sensuous and threatening environment of Cyprus which Soto will create in his *Fragmentos de Adonis*:

Quando la rubia lampara del cielo
Hiere con rayos de su luz la sombra,
Y ella busca sepulchros en el suelo. (129)

The erudite reader may recall the slumber of Galatea from Góngora's fable, wherein the nymph is soothed to sleep by necessity, such is her beauty that it threatens to sear the landscape, 'Por no abrasar con tres soles el día' (v. 184). Díaz de Rivas' defence of Góngora reminds us that a primary objection amongst his detractors was his use of 'Hipérboles y exageraciones grandes'. Soto recasts Gongorist hyperbole in his framing sequence to establish that the lament we are about to hear is voiced by the most beautiful, as opposed to the most monstrous singer. The narrator is at pains to emphasise the contrast between the immortal Naya and the mortal Fenixardo, and the disdain of the nymph for other deities:

La mas hermosa Naya, deste rio:
Las mas hermosas lagrimas derrama,
Que la Aurora imito con su rozio,
Hombre mortal; pastor de ovejas ama,
Desprecia la deidad, y no la invoca,
Hombre mortal, pastor de ovejas llama. (130)

The suffering of Naya is in the foreground, while nature can merely attempt to replicate the outward signs of her sorrow. This subtle displacement may be a revelatory detail in terms of the polemic in contemporary poetics regarding the role of 'naturaleza' and 'artificio' in poetic composition, in which Góngora's prioritization of poetics over nature

as central.³⁴ Like Polyphemus whose hubris sees him inscribe his sorrows in the sky,³⁵ Naya is invested with a lament that touches the very heavens:

La parte superior del cielo toca
Con profundos suspiros, que despide
El chrystal encendido de su voca[.]

The first words we hear from the Naiad, however, appear to establish her as an heir to the Elisa of the Garcilasian eclogues, albeit an Elisa who memorializes herself prior to death.³⁶ In her opening stanzas, two lines with Garcilasian resonance surround an explicit imitation of the *Polifemo*:

Qual blanco cisne en la corriente fria
Con no tan dulce, y mas sentido canto,
Celebro exequias de la muerte mia:
Honralas tu con amoroso llanto. (131)

In the *Polifemo*, the Cyclops is assured of the beauty of his towering song, although less sure of a positive reception since he anticipates that Galatea may not be able to separate it from her response to the singer: ‘escucha un día / mi voz por dulce, cuando no por mía’ (vv. 383–84). His plaint demands a dissociation between singer and song to facilitate reception. Naya, although established as a beautiful deity argues that her lament is stripped of cloying sweetness but reinvested with emotional resonance in this post Gongorist pastoral: ‘Con no tan dulce y mas sentido canto’. The nymph describes her song as an extended funeral rite: ‘Celebro exequias de la muerte mia’ (v. 60), implying that she needs no Nemoroso figure to mourn her death. The isolation inherent in such a statement is in itself a dislocation from the familiar pastoral scene of shepherds commemorating a beloved companion. In a well-established topos to express the poetic subject’s isolation, a lone sympathetic response comes

34 As Friedman has pointed out, ‘exceeding nature is actually exceeding poetic depiction of nature. Because the poetic predecessors have seized upon nature as the epitome of inspiration, nature becomes the metonym for their particular mode of expression and, consequently, Góngora’s point of departure in the battle for supremacy [...] Surpassing nature through art thus becomes replacing one artistic idiom with another’ (‘Realities and Poets’, 65).

35 ‘¿Qué mucho, si de nubes se corona / Por igualarme la montaña en vano, / y en los cielos, desde esta roca, puedo / escribir mis desdichas con el dedo?’ (vv. 413–16).

36 See Eclogue III by Garcilaso de la Vega, wherein the posture of the dead nymph is compared to a dead swan on the river bank: ‘Cual queda el blanco cisne cuando pierde / la dulce vida entre la yerba verde’ (vv. 231–32). In fact, Soto de Rojas’ own third Eclogue also contains a clear adaptation of the *canto polifemico*. Osuna has read the cornucopia of the latter part of the poem as an adaptation of the cyclopean song: ‘Esta égloga, muy bella y algo oscura, es sin duda una adaptación del canto polifémico, cosa manifiesta a pesar de haber pasado inadvertida entre eruditos’. See Rafael Osuna, *Polifemo y el tema de la abundancia natural en Lope de Vega y su tiempo* (Kassel: Reichenberger, 1996), 177. The similarity had also been observed by Rafael Alberti in the prologue to his *Eglogas y fábulas castellanas* (Buenos Aires: Pleamar, 1944), 11.

from Echo. Sorrow appears to impede the melodious nature of the lament, and the fragmentary and limited nature of the voice of the disembodied nymph is highlighted:

Parece, que en señal de sentimiento,
Eco en voces responde mal formadas:
Fenixardo se escucha por el viento,
Ardo responde el valle, el monte, el llano:
Crece la voz, y crece el ardimiento
Crece la voz, y al causador profano,
Estas palabras con el viento envia,
Por si puede moverle, quan en vano! (130–31)

The description of the escalation of the song with the relentless repetition of 'crece' anticipates its subsequent destructive crescendo, where sorrow gives way to an anger which troubles the entire realm. Fenixardo is absent, and despite its dimensions the song is powerless to affect his return, in a duplication of the poor timing and futility of the Cyclopean song. The natural world is thrown into disorder not because of the songs' dissonance, but because the mortal disdains the beautiful deity; Naya reclaims the harmonious relationship with nature the Cyclops professes, an element of the song which misfires spectacularly in Góngora's text due to the more practical approach of his rival, Acis. In Naya's plea to Fenixardo we may detect a potential dual constraining impulse:

Teme un Scila, o Caribdis de Diamante,
Buelve errado piloto, amado errante:
Buelve, engendrote algún peñasco duro? (132)

With this attempt to draw Fenixardo back to her, she categorizes her beloved as errant not only in his abandonment of her, but in his potential to break free from the restraints of the genre. She would have him stay within the humbler pastoral realm where she dwells. This might seem to hint at the limitations of this poem, locating Naya within a conventional classical pastoral, begging the lover not to stray too far. However, if we bear in mind that both the mythological figures invoked here suffered the transformative fate that awaits this Naiad, the warning acquires an extra dimension, hinting that the pain of abandonment could precipitate a fearsome metamorphosis. Fenixardo's neglect has been manifest in his loss of the conventional traits of the pastoral lover:

No eres tu aquel, que amante en la terneza
Querellas amorosas retratava
Del árbol nuevo en la sutil corteza? (132)

The reader familiar with the eclogues of this collection shares Naya's confusion, with Fenixardo now absent as inscriber and lover in this

transformed poetic context. The arrival of the nymph Teja to comfort the Naiad recalls the framing of the tales of Scylla and Galatea in the Ovidian metamorphoses, wherein Scylla consoles Galatea, and wipes her tears as she narrates her song. From this point onwards, the allusions of the fable reveal a continued identification with characters who eschew the resigned acceptance often associated with pastoral lovers. Extended descriptions of *adynata*, the topos which unites a series of impossibilities, permeate the poem, in a self-conscious mirroring of its own contradictory nature. A murky sensual union between Pomona, the Goddess of fruits, and the North wind hints at the destruction of the bucolic realm:

No le niegue Pomona a el Cierzo frio,
(Para luchar) los amorosos brazos,
Con que retoza en talamo sombrío. (133–34)

Teja calls upon Ceres to lay waste to the land with her torches. The mythological allusions of the latter part of the fable continually evoke estranged parental relationships, which may be a revelatory detail regarding the anxieties which continually surround the act of creation in this collection, and the later *Fragmentos de Adonis*:

Con las antiguas teas sus enxutos,
Sembrados, Ceres queme, porque aun falte
Al misero gañan en rubios frutos. (134)

Soto's *Apuntamientos* invite the reader to note the reference to Claudian's *De raptu Proserpinae*, recalling the formidable vengeance of a mother robbed of her only daughter by Hades. The extract from Book 3 of Claudian's text relates Ceres' creation of the torches by felling trees in a sacred grove:

inde timor numenque loco, nemorisque senctae
parcitur, aetheriisque nefas nocuisse tropaeis.
pascere nullus oves nec robora laedere cyclops
audet et ipse fugit sacra Polyphemus ab umbra.
non tamen hoc tardata Ceres, accenditur ultro
religione loci vibratque intesta securim,
ipsum etiam feritura Iovem.

[Thence comes the awe and divinity of the place, and the old age of the grove is spared, and it is considered a sin to damage the trophies of heaven. No Cyclops dares to pasture his sheep there or injure the trees, and *Polyphemus himself flees from the sacred shade*. But Ceres was not hindered by this. She was actually fired by the sanctity of the spot and brandished her axe aggressively, *even ready to strike Jupiter himself*.]

(*De raptu Proserpinae*, III, 332–59)

The intensity of the grief of the goddess associated with fertility, abundance and cultivation is manifest in a drive toward destruction which transcends the boundaries of the sacred. Polyphemus as shepherd is a latent presence in the Ceres myth, though it is the reverential aspect of his character which Soto foregrounds, choosing an alternative monstrous figure to confront the injustice of the heavens. Teja invokes Briareus the ‘hundred-handed’ gargantuan character from epic to spill the blood of the God who would permit this cruelty:

Cien doblado Briareo el cielo asalte,
Y al Dios injusto, que este mal consiente
Las blancas canas con su sangre esmalte.³⁷ (134)

Soto’s expression becomes further divorced from a human-sized reality with a further reference to Tifoco, another transgressive mythological figure, recalling the crescendo anticipated in the description of Naya’s lament. The voice of *Fábula de la Naya*, lacking any sense of resigned acceptance of the pain of abandonment, nods in the direction of the barbarous:

Si el gigante Tifoco guerra emprende,
Bermegonado tu derecha mano,
Los quatro montes, q[ue] le oprimen hiende. (135)

The cleaving of the giant’s mountain prison indicates the impossibility of the containment of desire, and transports the seventeenth-century reader to the disorientating universe of the *Polifemo* once again. Kathleen Hunt Dolan has examined the dwelling place of the Cyclops as a threat to pastoral harmony whilst noting that it is also the site for the forging of a transgressive song, of a darker Baroque voice:

The cave serves as a kind of psychic prison for a type of archaic monster allied to the underworld, akin to Typhon in his lack of regard for the Olympian gods. But it is also a place of work for a deformed and loveless artisan—a forge for Cyclopean song.³⁸

The consequences of angering the Gods are acknowledged, but this does not undermine the reckless irreverence of these passages. The classical authority which the pagan deities represent is subject to greater interrogation, but bound none the less by the dictates and parameters of

³⁷ The *Apuntamientos* refer the reader to Homer, *Iliad*, I and Virgil, *Aeneid*, VI. Soto does not provide line references; the exact references to Briareus are found in Homer *Iliad*, I, 402–03 and Virgil *Aeneid*, VI, 287: ‘et centumgeminus Briareus’.

³⁸ Kathleen Hunt Dolan, *Cyclopean Song: Melancholy and Aestheticism in Góngora’s ‘Fábula de Polifemo y Galatea’*, North Carolina Studies in the Romance Languages and Literatures 236 (Chapel Hill: Univ. of North Carolina, 1990), 55.

literary practise. For the next allusion, Soto directs his reader to the lesser-known Ovidian tale of Erysichthon. This display of his erudition is only fruitful if interpretation is to be won from the effort.

Si cual de Metra el padre algun profano
La deidad menosprecia, o hambre tenga,
O sienta los trabajos de Vulcano. (135)

The Ovidian text reveals correspondences with the prior myths, in the defiling of a sacred site by the unscrupulous Erysichthon, the 'padre' of the reference, whose punishment was an insatiable hunger. This tale also portrays a fractured parental relationship, since Erysichthon sold his unfortunate daughter Mestra before consuming himself. As an Ovidian intertext it prefigures the threatening *locus amoenus* of Soto's *Fragmentos de Adonis*, in which the desire of Cinarys for his daughter Myrrha is expressed in terms of monstrosity and appetite. Naya, like Erysichthon, endures physical longing for her disdaining of deities, though in her abandonment, desolation and multifaceted nature she is perhaps closer to the shape-shifting Mestra. Naya urgently questions the validity of an entire classical pantheon so easily dismantled by the destabilizing effects of love:

Para que majestades?
Para que de las aguas señorío?
Para que las deidades?
Todos son desvario,
pues un ciego deshechas
muestra deidades con doradas flechas. (138)

She goes on to curse the realm prior to her death in a conventional metaphor for the rupture of pastoral harmonies:

robe el lobo atrevido
sin ser de perro, ni pastor sentido (140)

The metaphor of the wolf robbing the flock originates in the third Virgilian Eclogue, however, Soto's reworking of it appears to recall the startling negation of harmonious cycles of Góngora's *Polifemo*:

Bala el ganado; al mísero balido,
nocturno el lobo de las sombras nace.
Cébase; y fiero, deja humedecido
en sangre de una lo que la otra pace. (vv.171–74)³⁹

39 Isabel Torres suggests that the stanzas indicate 'a disturbing Baroque restatement of Renaissance universal harmonies. Gone are the new shepherds, resigned to the inherent sadness of life, singing new songs of love and loss and, in their place, the sheep that have survived the slaughter, continuing to feed on the now bloodied grass, and providing a provocative sign of the immanence of death in life' (see *The Polyphemus Complex*, 50).

In Góngora's fable, the sheep who have been spared feed on grass saturated with the blood of those less fortunate. Here, and indeed throughout Soto's collection, the river Dauro's role in nourishing the grass on which Fenixardo's flock are pastured is continually emphasized. The river Dauro, like Naya, is located in a liminal Arcadia halfway between the banks of the Garcilaso's Tagus and the hostile world of the Polyphemus, and Soto's poetic voice occupies the threshold of two disparate visions of pastoral. In the *Polifemo*, Galatea's desire for the sleeping Acis is expressed in terms of a voluntary imbibing of the 'sweet poison' of love:

En lo viril desata de su vulto
lo más dulce el Amor, de su veneno;
bébelo Galatea, y da otro paso
por apurarle la ponzoña al vaso. (vv. 285–88)

Soto locates his imitation of the metaphor at a similar point in his fable, though notably it forms part of an anguished plea for death, with Naya a self-reflexive, but blameless victim of love's cruelty:

Ven muerte, que te fuiste,
ven, y cese mi canto:
que, dentro de mi seno
vierte amor lo mejor de su veneno.⁴⁰ (137)

Naya asks to be transformed into an unfeeling or cold object, in lines which continue to emphasize her divinity. This self-determining nature of the poetic subject, and the certainty of her plea, suggests an awareness of her mythical predecessors:

Cesso el cantar, y a Iupiter pedia
Su eterno ser mudado
En insensible tronco, o piedra fría. (p.137)

Soto's fable ends with a union between the lovers brought about by a double metamorphosis, and in the account of the nymph's transformation into a myrtle tree the mingling of Garcilasian and Gongorist expression becomes especially apparent:

Rotos ya los coturnos de diamante,
Rayzes descubrian
Plantas, que fueron de crystal errante;
Por la admirada tierra se metian

⁴⁰ Naya's appeal echoes a plea from the Petrarchan *canzone*, 'Nel dolce tempo de la prime etade', in which the narrator is identified with Actaeon: 'Dunque vien, morte il tuo venir, m'è caro' (XXIII, 358.8). Petrarch's poem draws upon the Ovidian source, *Metamorphoses*, III. 137–252.

Las piernas, y temblando
 De intratables cortezas se cubrían:
 Crece el cabello en hojas tremolando,
 Y los brazos torcidos
 Ternísimos renuevos van brotando,
Llegava la corteza a los oydos,
 Quando el pastor llegava
 De sentir casi muertos los sentidos. (141; my italics)

The transformation is presented as a capturing of the errant and crystalline nature of the nymph. As Cabello Porras has noted, the descriptions of the transformation of Daphne from Garcilaso's Sonnet XIII and Eclogue III inform this passage.⁴¹ The implied defiance of the bark covering Naya's ears, impeding communication with Fenixardo, which is absent from both the Ovidian and Garcilasian accounts of the transformation of Daphne, may indicate an early engagement with the transformation of Ovid's Myrrha, which Soto explores more fully in his *Fragmentos de Adonis*.⁴² In the Ovidian text Myrrha was 'unsure what to pray for' (X. 481) as Elena Theodorakopolulos has observed: 'Myrrha is a good example of this denial of closure. Her wish for release expressly describes metamorphosis as a state between life and death ("mutataeque mihi uitamque necemque negate", *Metamorphoses*, 10.486)'.⁴³ Her request is honoured, and transformation does not end her grief: 'quamauam amisit ueteres cum corpore sensu, / flet tamen' (X. 499–500). The Garcilasian phrase 'aun bullendo estava' which strikes at the core of the ambiguity of metamorphosis, is retained:

Abraça el tronco, y siente
 Su Naya dentro, que aun bullendo estava.⁴⁴

Naya's plea was for an end to her torment, and her fate is the seemingly sentient limbo of metamorphosis. The arboreal transformation of Naya may represent the embryo of the dark beauty of Soto's extended engagement with the myth of Myrrha in the *Fragmento de Adonis*. This

41 Cabello Porras, *Barroco y cancionero*, 325. Garcilaso's description of the transformation reads: 'A Dafne ya los brazos le crecían / Y en luengos ramos vueltos se mostraban; / En verdes hojas vi que se tornaban / Los cabellos qu'el oro escurecían: / De áspera corteza se cubrían / Los tiernos miembros que aun bullendo 'staban; / Los blancos pies en tierra se hincaban / Y en torcidas raíces se volvían' (vv. 1–8).

42 In the Ovidian description Myrrha, eager for death, plunges her head down to greet the encroaching bark (*Metamorphoses* X. 497–98).

43 Elena Theodorakopolulos, 'Closure and Transformation in Ovid's *Metamorphoses*', in *Ovidian Transformations: Essays on Ovid's Metamorphoses and its Reception* (Cambridge: Cambridge Philological Society, 1999), 142–62 (p. 149).

44 The line from the second tapestry of Garcilaso's third eclogue reads: 'llora el amante y busca el ser primero / besando y abrazando aquel madero' (vv. 167–68). The ineffectual embrace is also present in the Ovidian source: 'complexusque suis ramos ut membra lacertis / oscula dat ligno; refugit tamen oscula lignum' (vv. 555–56).

text contains many of the same preoccupations as the *Desengaño*, revealing a poetic voice imbued with anxieties emerging from the parallels between illicit desire and the act of creation. As Edward Peter Nolan observed:

The product of Myrrha's violation of the fundamental laws of love is no Minotaur, but Adonis, the most beautiful boy in the world. This is paradigmatic. Hideous suffering is transformed, at the point of no further bearing, into a lovely form of nature, unsullied by the errors of human volition.⁴⁵

The image of the naid's crystal half-boot shattering prior to metamorphosis is a new detail which again links her to Góngora's Galatea. Góngora includes the detail of the sea-nymph's half-boot in a description of the seduction of Galatea by Acis, during which Acis casts himself at her feet to kiss her shoe.⁴⁶ Soto moves beyond the ineffectual embrace of Apollo, present in the Ovidian model and the Garcilasian rewriting. Naya shrinks from the attentions of Fenixardo, but in this amplified and rather graphic description, the shepherd undergoes a metamorphosis of his own:

Buelve a abraçarla tan estrechamente,
Que intenta desasirse,
Y el ser que goza ya no lo consiente.
Començo entre si mismo a consumirse,
En la tierra â clavar-se,
Entre sus mismas hojas a encubrir-se.
Sus nervios començaron de arrancarse,
Y en pies menudos bueltos
Del Arrayan pretenden ampararse.
Al fin los sensitivos, que resueltos
En formas vegetantes
Se ven aun no del fiero amor absueltos.
Ella arrayhan, el yedra semejantes,
Que no quiere el amor su diferente;
Se gozan facilmente,
Siendo embidia, si lastima de amantes. (141–42)

The lover's union juxtaposes ivy and myrtle, which has a significance beyond the conventional amorous topos, usually applied to the female

45 Edward Peter Nolan, *Now Through a Glass Darkly: Specular images of Being and Knowing from Virgil to Chaucer* (Ann Arbor: University of Michigan Press, 1990), 48.

46 Commenting upon this detail in the *Polifemo*, Torres cites Dámaso Alonso's 1970 edition of the poem, in which he summarizes chapter XXIV of Don Francisco Fernández de Córdoba's *Didascalia Multiplex* wherein the 'coturno' is described as referring to two different types of footwear: 'uno alto, propio de la tragedia, y otro bajo, usado por los cazadores y atribuido a las divinidades'. See Luis de Góngora y Argote, *Fábula de Polifemo y Galatea*, ed. Dámaso Alonso, in *Estudios y ensayos gongorinos*, 3rd ed. (Madrid: Gredos, 1970), 193, cited by Torres, *The Polyphemus Complex*, 61.

beloved who clings like ivy.⁴⁷ The entwining of both symbolic plants in a sensual embrace is a potent metapoetic symbol imbued with Petrarchan ambiguity; for Soto the path to poetic apotheosis is a Venusian one, and far from serving as *escarmiento*, the arboreal reminders of the story incite the contrary emotions of pity and *envy*.⁴⁸ A metamorphosis permitting sensual union is also present at the close of the *Polifemo*, which has led a number of commentators to note that Góngora ends on a redemptive note:

If the *caverna profunda* is a metonymic extension of Cyclopean presence, and so a symbol of fatality within the poem as garden, then at the further ‘end’ of the poem metamorphosis supplies the means to integrate this fatality into the pastoral order by lifting the pastoral to a higher level of sublimation, symbolized by the silver-white water.⁴⁹

Jorge Guillén prefigured Hunt Dolan’s redemptive analysis, interpreting Galatea’s tearful plea for transformation as emblematic of Góngora’s transformative poetics:

Con lágrimas la Ninfa solicita
Las deidades del mar, que Acis invoca:
Concurren todas
Y el peñasco duro,
La sangre que exprimíó, cristal fue puro. (vv. 493-6)

‘Con lágrimas la Ninfa solicita’. Ni el poeta ni el lector lloran; pero sí sobriamente Galatea. ‘La sangre que exprimíó ...’ Aparece la sangre, para ya pretérita—y transformada: ‘cristal fue puro’. —¡Oh milagro gongorino! La cruda sangre de la realidad—la significación de las palabras—convertida en cristales: una transparencia tersa, dura, vacante y noble’.⁵⁰

The figure of Naya embodies the ambivalence of Soto’s lyric voice, with the seemingly irreconcilable Garcilasian and Gongorine pastoral visions merging in ‘el chrystal encendido de su boca’. In contrast to the terse durability which Guillén identifies in Góngora, metaphors of fragility,

47 On the significance of myrtle or ivy in the *Fragmentos de Adonis*, Aurora Egido observes: ‘El árbol de Venus, según el libro X de las Metamorfosis, es el mirto o arrayán, presente en el *Polifemo*’ [Soto appears to have been aware of Góngora’s allusion to the tree and its relation to the golden apples of Atalanta. (*Los fragmentos de Adonis*, 205).

48 Myrtle is worn as a garland by those who have died because of love in the Elysian fields in *Tibullus* I. III. 65–66.

49 Dolan, *Cyclopean Song*, 68. Other critics have noted an apparent waning of poetic commitment in the final verses of Góngora’s fable. Pointing to a perceived loss of musicality in the description of Acis transformed, Wagschal observes: ‘Such is the sublime jealousy of Polyphemus! It not only destroys a Renaissance-inspired harmonious beauty but is self-annihilating’ (‘Mas no cabrás alla’’, 186–87). In Soto’s fable, we are in the presence of a self-annihilating poetic subject and voice.

50 Guillén, *Notas para una edición comentada de Góngora*, 245.

fragmentation and shattering are continually associated with the nymph and her lament, and the reader must attempt to reconstruct the shattered carapace of the poetic subject. Naya's suffering is expressed through a vivid description of the physical effects of unrequited desire, which result in a disquieting degradation of her beauty. The conventional resplendence of the mythical being is replaced with a body at war with itself, glistening with sweat:

Tiembla de ver como el cabello, y frente
Luchan los miembros con sudor untados
De metal rico, y de cristal luciente:
De ver rosa, y jazmin despedazados,
Y en dura amarillez la blanda nieve
Que tantos en su yelo vio abrasados. (134–35)

The nymph embodies the pressure exerted on the Petrarchan model by Góngora's innovation, explicitly foregrounding the fissures and the unresolved tensions at the heart of Petrarchan poetics, as Pedro Ruíz Pérez reminds us:

Petrarca no resuelve [...] la fractura que se produce en el sujeto unitario medieval una vez alterada su armónica inserción en un orden orgánico y trascendente [...]. En el grabado de Durero los objetos esparcidos a los pies de la figura pensativa representan la fragmentación que Foucault (1968) señala como característica de la época.⁵¹

Naya cannot, in a sense, contain the new song, and the poem reverts, hurriedly and somewhat unconvincingly, to an adherence to prior models. A poetic agenda which hinges on such a vulnerable self-sacrificing character is exposed as a precarious endeavour. The merging of Garcilaso and Góngora, two overwhelming and conflicting pastoral authorities cannot offer a unified pastoral vision for this Baroque poet. Naya's song is undoubtedly more compelling than the silent, ambivalent symbol of union which closes the poem, and yet this is the only possible end the poem permits, the living death of the arboreal transformation reflecting her arguably limiting existence.

Díaz de Rivas (1627) defends the innovation of Góngora's compositions whilst noting its grounding in classical precepts with which its detractors are unfamiliar. He notes that Góngora's distancing from Garcilasian archetypes becomes grounds for their objections:

Suele la novedad causar nuevos pareceres y contradiciones. El estilo del señor Don Luis de Góngora en estas últimas obras (aunque es conforme al exenplo de los Poetas antiguos y a sus reglas) ha parecido nuevo en

⁵¹ Pedro Ruíz Pérez, *Entre Narciso y Proteo: lírica y escritura de Garcilaso a Góngora* (Vigo: Editorial Academia del Hispanismo, 2007), 57.

nuestra hedad, no usada a la magnifencia y heroyçidad que pide la poesía [...] Destas causas, unos por no estar versados en la lección de los Poetas antiguos ni entender sus frassis tan llenas de tropos y tan remotas de el lenguaje vulgar, otros por ser muy affectos a un estylo llano, cándido y fácil, preçiandose de verdaderos imitadores de Garci Lasso, condenan a ojos cerrados la obra de el Polyphemo y Soledades.⁵²

Naya, and her union with Fenixardo, becomes the poetic embodiment of the tense dialogue between tradition and innovation to which Díaz de Rivas refers. Echoes of monstrous destruction abound, yet the nymph's song aspires to a bleak beauty rather than cyclopean cacophony. Within a collection that is ever poised towards recantation this voice makes it clear that the imagery of fire which underpins the text may ultimately aim to cauterise, but not before the viscera of the wounded lyric self has been exposed. Soto's fable succeeds in stripping away the swaggering artifice of the Polyphemus to reveal an emotive core.

52 *Los 'Discursos apologéticos' de Pedro Díaz de Rivas*, ed. Gates, 35.